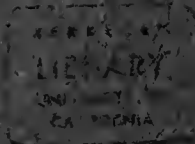


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MAUVAIS, MUSICAL FRIEND

Vol. I.

OAKLAND, CAL., DECEMBER, 1878.

No. 1.

THE FAVORITE
IN THE
CONCERT ROOM
AND PARLOR!

WEBER

Sympathetic, Pure and Rich Tone,

COMBINED WITH

GREATEST POWER.

ZENO MAUVAIS, AGENT,

420 Twelfth Street, Oakland, Cal.

JUDGES' DECISION.

The first day after the Judges had examined the instruments it was universally understood, as also during the whole Exhibition, that the

WEBER PIANO WAS AWARDED THE HIGHEST HONOR.

This fact was carried home by every visitor of the Exhibition, both American and foreign, and published throughout this country and Europe in every newspaper and periodical.

This official award is, however, only an embodiment of the popular verdict in favor of the Weber Piano, and the Musical Jury of the Centennial Exhibition has but stamped its

*Official seal upon the generally awarded verdict of every great Pianist,
Musician and Vocalist in the World, that the Weber
Pianos are the best manufactured.*

THE BEST
MEDIUM PRICE PIANO
NOW MANUFACTURED!

HAINES

BROTHERS

Sold on Easy Installments

IF DESIRED.

In presenting the HAINES BROS. Pianos to the public, we hope to satisfy the most fastidious as to their general good quality both in tone and workmanship. Their great facilities for manufacturing, together with the use of none but the most reliable material, enable them to furnish a Piano-forte of the very best grade and quality at the most reasonable price.

ZENO MAUVAIS, Agent.

420 Twelfth Street, Oakland, Cal.

All of the Pianos manufactured by us have the name "HAINES BROS., New York," cast on the left hand corner of the iron plate, and we will positively refuse, as heretofore, to make or sell any other Pianos than those bearing our name as above, and manufactured by ourselves only.

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VIOLAS,

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OR VIOLONCELLOS,**

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INSTRUMENTS.

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AT THE CENTENNIAL;

As shown by the figures of the Judges, which are the

FUNDAMENTAL BASIS OF ALL AWARDS.

"WEBER."

	BRISTOW.	KUPKA.	OLIVER.	SCHIEDMAYER.
Tone.....	6	6	6	6
Equality.....	6	6	6	5
Quality.....	6	6	6	6
Touch.....	6	6	6	6
	24	24	24	23—95

Thus the Weber Piano Received 95 out of a possible 96;

While the highest number reached by any other of the forty manufacturers who competed was only 91 OUT OF A POSSIBLE 96.

The Weber Piano ALONE was classed first for "SYMPATHETIC, PURE AND RICH TONE, COMBINED WITH GREATEST POWER, AS SHOWN IN THE THREE STYLES, GRAND, SQUARE AND UPRIGHT PIANOS, WHICH SHOW INTELLIGENCE AND SOLIDITY IN THEIR CONSTRUCTION, A PLIANT AND EASY TOUCH, WHICH AT THE SAME TIME ANSWERS PROMPTLY TO ITS REQUIREMENTS, TOGETHER WITH EXCELLENCE OF WORKMANSHIP."

And a juror adds: "Weber's Pianos were UNQUESTIONABLY the BEST PIANOS ON EXHIBITION. Weber's Grand Piano was the MOST WONDERFUL PIANO I EVER TOUCHED OR HEARD," and

Weber Pianos must be Recognized beyond Controversy

—AS THE—

"Standard for Excellence in Every Particular,"

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ACCURACY.

TRIMMINGS

FOR ALL

INSTRUMENTS.

ZENO MAUVAIS.

MAUVAIS' MUSICAL FRIEND.

VOL. I.

OAKLAND, CAL., DECEMBER, 1878.

No. 1.

Singing Conventions.

WE find in a Western exchange the following excellent article, which is outspoken and of a frankness seldom to be met with:—

"Who knew ten years ago of a musical convention, such as we have now? Who ever heard of it anywhere else? I must confess I was struck with a certain envy when I heard of it, and pondered over it, not knowing what it could be. Fortune favored me, however, very soon with an explanation. I met an old acquaintance who had always taught an old-fashioned singing school. Asking him what he was doing, he burst out: 'Holding conventions. Ah! that's the business, I tell you; makes the same amount of money in one week, for which we used to work hard, more than six weeks. You see I go to some town, inquire for the most prominent singer, propose him free admission, or a certain sum, publish a meeting, organize the same evening, get up a big enthusiasm, give daily three sessions, open classes in harmony and voice culture, begin on Monday, close on Friday evening with a concert, and leave next morning for another town with \$75 to \$100 in my pocket, and it is no work. They all sing a few choruses, duets, solos and have a good time. I tell you, conventions are the thing now.' I thought so, poor fellow; he used to look rather seedy, but now he is a perfect dandy, not even the button-hole bouquet is missing. What I have been anxious to find out is, who is this inventor of the double-quick and remunerative method of teaching as their circulars say: 'More in one week than they can otherwise learn in a whole term.' Did you ever hear of that funnel which is said to be in Nurnberg, Germany, for the purpose of infusing at any moment enough brains into the heads of those not sufficiently bright? Here is your funnel. What wonderful men! Give in one week instruction in voice culture! Taking into consideration that in some European schools for training voices none are ad-

mitted unless a guarantee is given to take a full course—seven years. This Hercules, this Edison of musical invention! Who is he? By all means let the name of this benefactor of mankind be handed down to posterity. So many sensible people will not apply common sense to arts. Were one to claim that he could teach some child more arithmetic in one week than any one else could do in a term, he would be branded a fraud. It is well known that a sudden forced practice in singing is injurious to the system, often paralyzes the vocal chords, and, as in these proceedings, the best talents are relied upon to carry the rest along, these best voices are strained, causing a partial or a total paralysis of the vocal ligaments. After these conventions absolute lethargy follows, until a year after some one else works up the interest in music (!); no knowledge—only confusion—in less than a month all is forgotten, except what it cost, always beginning over and over. They don't come to teach notes or musical notation. They make seemingly an attempt, and manufacture so many of these would-be critics who discourage young people with their highly cultivated opinions (!).

"Apply the first principles of a pedagogue, give the mind a chance to digest the brain food. If you understand your business, settle down. Good men are always wanted the whole year round. Work honestly like other men, and you will not compel us to call you a strolling musical humbug.

— "MARK F. LOW." —

THE appeal of the Boston Harvard Musical Association has been successful, and it is now certain that a course of eight symphony concerts will be given at dates to be hereafter named.

M. AMBROISE THOMAS is about to marry Mlle Elvire Remaury, a sister of Mme. Montigny-Remaury, the pianist.

MINNIE HAWK drinks American wine. This is not an advertisement.

FOR THE

LATEST NOVELTIES

—OF—

Parisian Holiday Goods

—GO TO THE—

PALACE OF FASHION

MRS. J. J. BETTMAN,

THE LEADING MILLINER,

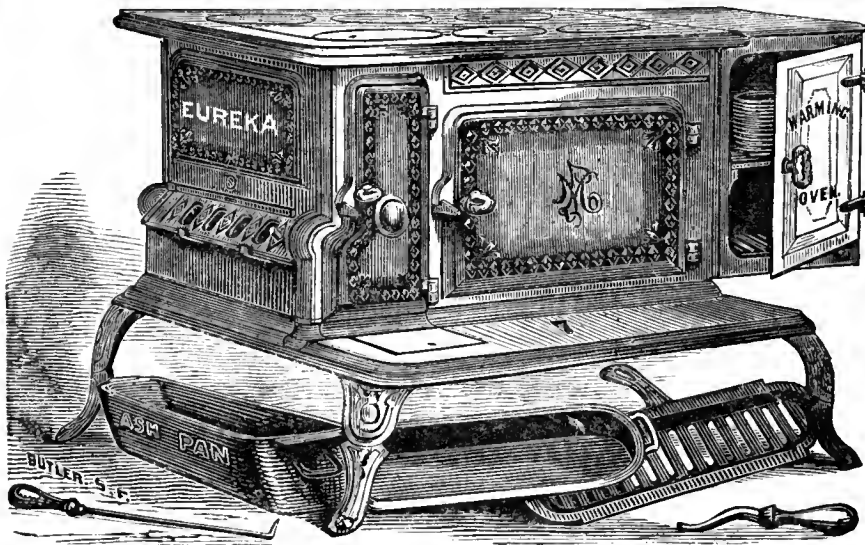
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THOSE
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Coffee and Spice
MANUFACTORY,
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MANUFACTURER OF THE

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SODA, SALERATUS, CREAM TARTAR,

Flavoring Extracts, Sugar of Lemon,

AND THE RENOWNED

Gold Medal Yeast Powder,

WHICH RECEIVED THE

GOLD MEDAL

—AT THE—

GOLDEN GATE FAIR,

Held in Oakland.

GUARANTEED THE BEST.

When the Twilight Soft is Falling

SONG AND CHORUS.

WORDS BY F. F. BELDEN.

MUSIC BY D. S. HAKES.

Can-ta-bile.

Piano.

The piano introduction consists of two systems of music. The first system is marked 'Can-ta-bile' and 'Piano.' It features a treble and bass staff in G major (three sharps) and 4/4 time. The melody in the treble staff begins with a half note G, followed by quarter notes A, B, C, D, E, F, G, and a half note G. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes. The second system continues the melody and accompaniment for four measures.

The vocal melody and piano accompaniment are presented in three systems. The first system shows the vocal line with lyrics and the piano accompaniment. The second system continues the vocal line with lyrics and the piano accompaniment. The third system shows the vocal line with lyrics and the piano accompaniment. The piano accompaniment consists of a treble and bass staff in G major (three sharps) and 4/4 time. The melody in the treble staff is accompanied by a bass line in the bass staff. The lyrics are: 1 When the twi - light soft is fall-ing, And in pur - ple fades the day; When the 2 And when twi - light gray has fad-ed, And the twink - ling stars we see; When the 3 Oh, my sad, sad heart is breaking, And un - bid - den falls each tear; Oh, I

lit - tle song - sters call - ing, Bid their loved ones come a - way; Then there
 sil - ver moon has wad - ed Far up in the heaven's blue sea; Deep-er
 can - not quell its ach - ing For de - part - ed friends so dear. Hush the

steals a si - lent sadness, Clouding o'er my sum - mer sky; Thoughts that
 sad - ness still is creeping, Like the hours that slow - ly fly, And my
 murm - 'ring thoughts that waken, Though He sev - er ev' - ry tie, God hath

rob the heart of glad - ness, When in grief I wept good bye.
 eyes are dim with weep - ing O'er the friends I've bid good bye.
 giv - en, God hath ta - ken, We shall meet them by and by.

CHORUS.

Ten.

Oh, there's naught of earth that ling - ers, Sweet - est buds soon fade and

Alto.

Oh, there's naught of earth that ling - ers, Sweet - est buds soon fade and

Sop.

Oh, there's naught of earth that ling - ers, Sweet - est buds soon fade and

Bass.

Rit.

die, For the clasp of i - cy fin - gers Bids us say our last good - bye.

die, For the clasp of i - cy fin - gers Bids us say our last good - bye.

die, For the clasp of i - cy fin - gers Bids us say our last good - bye.

MAUVAIS' MUSICAL FRIEND.

Mauvais' Musical Friend.

DECEMBER, 1878.

Salutatory.

In presenting this periodical to the public, we have no apology to offer for adding one more to the already long list of effusions of a similar character that have previously appeared, but take our place in the literature of the day, and respectfully ask an attentive perusal of our columns.

We take this method of bringing to your notice a business which, until a little over a year ago, when the house of which this paper is an exponent was established, had no representation worthy of the name in this city. MAUVAIS' MUSIC STORE is now universally known as the place *par excellence* for the purchase of anything in its line.

If any are diverted or instructed by our efforts, we shall be satisfied with the result.

We would call attention to our advertising space, as showing a panorama, as it were, of the busy marts of trade in our growing city, and directing the purchaser where he can make the most profitable bargains of all kinds.

Requesting a hearing of the indulgent reader, without further ado we place before you MAUVAIS' MUSICAL FRIEND. •

Mauvais' Music Store.

Previous to September, 1877, the city of Oakland, so well represented in almost all lines of trade, was utterly wanting in anything like a respectable music store. At that time the magnificent building on the north side of Twelfth street, opposite the City Market, and adjoining the Oakland Bank of Savings, known as Martin's block, was approaching completion. With a quick eye to the necessities of the situation, MR. ZENO MAUVAIS immediately took measures to secure the first floor and basement in the westerly half of the above named building for a term of years, and set to work with characteristic energy to equip the largest and best appointed piano and music store to be found on the Pacific Coast.

The result has more than justified Mr. MAUVAIS' most sanguine expectations, for

instead of a single piano sale, as of old, being a biennial occurrence, to be talked of for months by the denizens of this "sleepy hollow" of the music trade, this city has stepped at once into the front rank, and divides the honors of competition with its sister city, of "sand lot" notoriety.

MAUVAIS' MUSIC STORE has been fitted up at great expense; the ceiling being beautifully and appropriately frescoed, and the walls tinted, while the shelves contain the latest, as well as a careful selection of the *best* standard sheet music of the day.

All instruments that the hand of man has fashioned line the show cases, and the ample floor is studded with such delightful singers as the Weber, Mansfeldt & Notni, Haines Bros., and the C. D. Pease & Co. pianos, and the silver-toned Estey and the beautiful Standard organs.

In fact, to the purchaser desiring the best of its kind in the piano and organ line, or to the cultivated musician seeking a place to while away an hour of leisure, MAUVAIS' MUSIC STORE presents unequalled attractions.

In one short year from the inception of this grand enterprise, MAUVAIS' MUSIC STORE has become a household word, from Klamath to San Diego, and from the Sierra to the sea.

Inharmonious Sounds Produced by Musical Instruments.

It is an accepted theory that when a musical tone is produced in a room or hall, everything which responds to it sounds in harmony with it. This seems to be in accordance with mathematical and acoustical principles, yet I am now in a position to prove by practical experiments that it is a fallacy, and that not only harmony, but positively inharmony, pure and simple, may be produced. This applies, in fact, to everything, not excluding the air. We may, however, consider this as a matter of very little importance as compared with our musical instruments, which we find to produce inharmonious sounds in such a way that we may say it is the nature of the thing; and before I finish this letter I believe it will be plain to every reader that few, if any, instruments exist which do not, as part of their nature or construction, produce inharmony.

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OAKLAND.

MAUVAIS' MUSICAL FRIEND.

nious sounds. Before I describe my experiments I may remark that I have often been surprised to find that some pieces of wood—or, indeed, any other material of the same size, and to all appearances of the same texture, quality, etc.—sound free, loud and harmonious, whereas the others sound weak and inharmonious. I am well aware that allowance must be made for a number of circumstances which may account for the above; but still to my knowledge they are not sufficient to account for the great difference existing. Having no siren, I could not measure the number of vibrations except by comparing them with those of a pianoforte which is correctly tuned to Scheibler's scale, C 528 vibrations per second; and to be as nearly correct as possible, I availed myself of the kind assistance of L. Morris, who is, I may say, an expert. I first tried some pieces of wood (which, when struck, sounded very sweet in comparison with others), and found that the tone produced on one side was either an octave, a fifth, third, or other sound in harmony with that produced on the other side of the wood, forming an angle with it; and by close observation I could hear the two notes at the same time, the tone produced on the side which I struck predominating. Those pieces sounding weak and inharmonious produced, when struck, a seventh and other inharmonious notes with those notes produced on the other side, forming a right angle with it, and the beats could be clearly heard. A piece of Virginia pine wood, four feet long and three-quarters of an inch square, which sounds G, 198 vibrations per second, on that side where the rings of the wood lie flat, and a semitone higher on that side where the rings face edgewise; this consequently sounds inharmonious. Finding I could not get a piece of wood in which the hard grain or rings lay quite flat, or having the vertical rings in a right angle with its plane, I glued up a piece of wood of veneers, which had been cut with a knife from round the trunk of the tree, parallel with the rings. This piece sounded on its surface the note E, 165 vibrations per second, and on its edge G sharp, two octaves, one tone and a semitone above the E. By driving two pins in my drawing-board, against which I held the one edge, I planed the other till the next lower note—G, 1,584 vibrations per second—was produced; then F sharp;

then F, 1,408 vibrations per second; and so on till the intervals were only the depth of a shaving apart.

The surface, notwithstanding the decrease in size of the wood in consequence of the planing, kept the note E, 165 vibrations to the second, to the end. If I strike the prong of a tuning fork on the wider side it sounds C, 528 vibrations per second; and if on the smaller side A, 880 vibrations per second. It is easy to see that we cannot produce a wave on either side, when struck or bowed, without producing a smaller wave on that side forming an angle with it. Thus we find a wave produced on the edge with one blow and at the same time. Now it will be seen that the wave on the flat side or surface runs to and fro from end to end of the wood 165 times, or 880 feet per second, while that on the edge runs independently 1,584 times, or 8,488 feet per second, without interfering with each other. Now if we look at the practical side of the matter, we find that the separate parts as well as the whole sound-board of a pianoforte, and indeed the whole case, should be so constructed as to produce no inharmonious sounds from any part. As a tuning fork sounds two distinct notes, either harmonious or unharmonious, would not the reed in a harmonicon follow the same rule? May not the secret of constructing a good violin bow have something to do with this? If a flute is made of wood it ought to be planed till both sides sound the same note, and then rounded off; I do not see why it should not be oval-shaped. I think this subject opens a wide field for practical appliances, and last, not least, for railway engineering. If you want to avoid sound, never use metal in square, round or circular form, but construct the sides as inharmonious with each other as possible.—[English Mechanic.

“Dreamland Bells.”

The beautiful song and chorus, “Where the Dreamland Bells are Chiming,” published by J. E. White, of Oakland, will be found among the rare collection in this number. It was written for and dedicated to the ladies of the Degree of Honor, A. O. U. W., and is already quite popular. It is deserving of a worthy place among the best productions of the day. For sale in sheet form by Zeno Mauvais.

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OF CALIFORNIA.

922 & 924 BROADWAY, OAKLAND.

(UNION BANK BUILDING.)

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1. Because the Home Mutual is purely a California Company, confining its business to the Pacific Coast.

2. Because over 1,000 shares of the Company's stock is held by permanent residents of Alameda County.

3. Because the premiums received through this branch of the Home Mutual are retained and invested in Alameda County.

4. Because the affairs of the Alameda County Branch are under the direction of a Board of Trustees well and favorably known throughout Alameda and Contra Costa Counties as men of stamina and thorough business accomplishments.

5. Because policies are issued direct from the Oakland office, without reference to San Francisco, thus making the insurance binding upon application.

6. Because all losses occurring in this department are adjusted by the Resident Manager as soon as reported, and are audited by the local Board of Trustees, who will naturally see justice done their neighbors.

7. Because, while the Alameda County Branch furnishes all the facilities and advantages of a local institution, it has the endorsement of the Home Mutual at large, the Company being responsible for each and every obligation of the Branch.

8. Because the rates of the Home Mutual are based upon a large experience in business, and are adjusted in each particular case in accordance with equity and justice, giving each applicant the advantages warranted by the security of his particular risk.

9. Because the Home Mutual Insurance Company is a prompt paymaster, meeting every just claim in a style satisfactory to claimant and community.

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Prices to Suit the Times.

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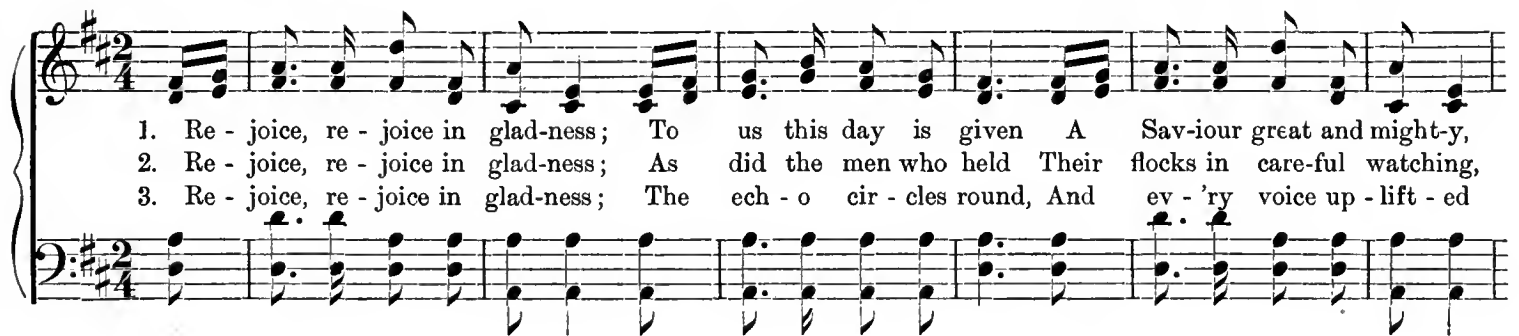
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1071 BROADWAY.

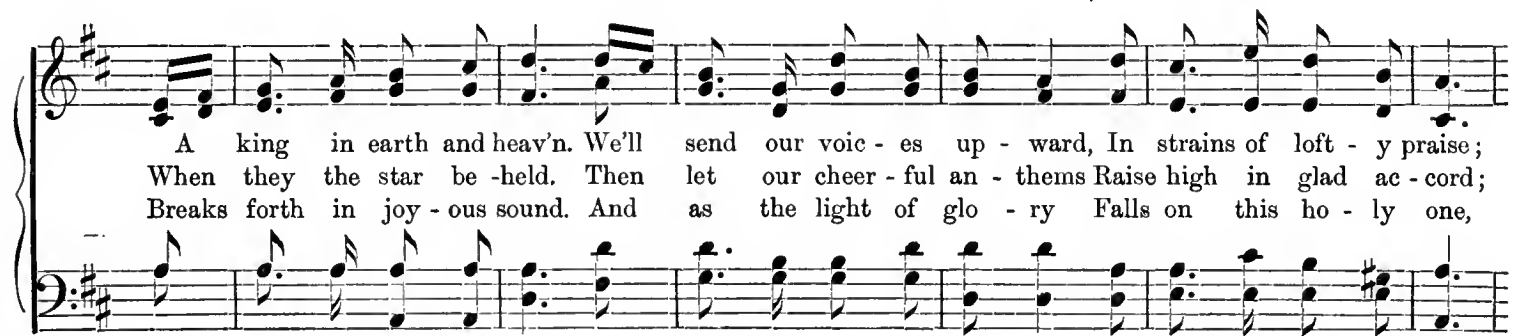
CHRISTMAS CAROL.

Words by E. P.

Music by D. S. HAKES, by permission.

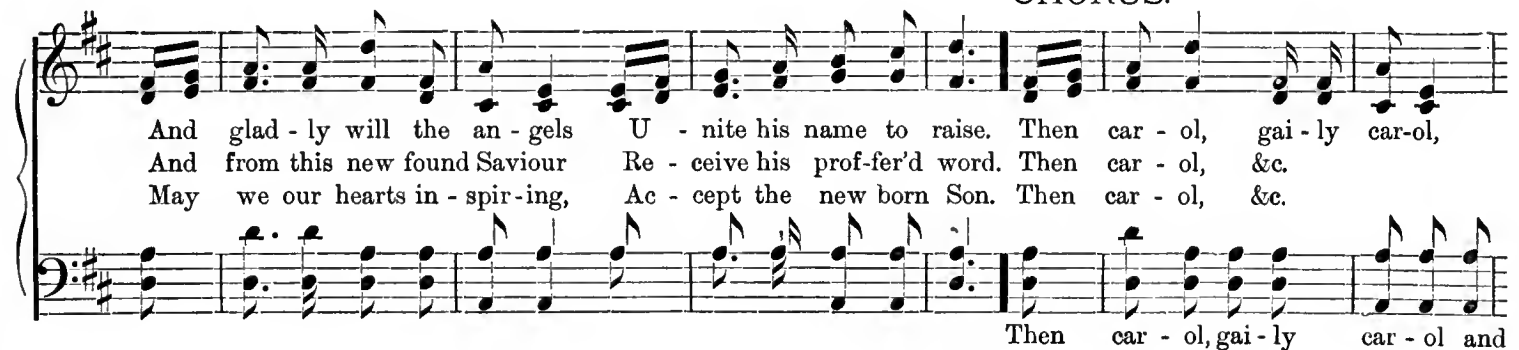


1. Re - jice, re - jice in glad-ness; To us this day is given A Sav-iour great and might-y,
2. Re - jice, re - jice in glad-ness; As did the men who held Their flocks in care-ful watching,
3. Re - jice, re - jice in glad-ness; The ech - o cir - cles round, And ev - 'ry voice up - lift - ed



A king in earth and heav'n. We'll send our voic - es up - ward, In strains of loft - y praise;
When they the star be - held. Then let our cheer - ful an - thems Raise high in glad ac - cord;
Breaks forth in joy - ous sound. And as the light of glo - ry Falls on this ho - ly one,

CHORUS.



And glad - ly will the an - gels U - nite his name to raise. Then car - ol, gai - ly car-ol,
And from this new found Saviour Re - ceive his prof-fer'd word. Then car - ol, &c.
May we our hearts in - spir-ing, Ac - cept the new born Son. Then car - ol, &c.
Then car - ol, gai - ly car - ol and



With an - gels shout his name; Then car - ol gai - ly car - ol, And spread a-broad his fame.
With an-gels shout his name, his name; Then car - ol, gai - ly car - ol, Yes, and spread a - broad his fame.

Where the Dreamland Bells are Chiming.

SONG AND CHORUS.

Words by Saml. N. Mitchell.

Music by Spencer Lane.

Andante e legato.

PIANO.

The first system of the piano accompaniment consists of two staves. The treble staff features a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment using chords and eighth notes. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

1. Where the dreamland bells are chim - ing, I am wand'ring ev' - ry night;

2. Where the dreamland bells are chim - ing, There are lass-es fair and sweet.

3. Where the dreamland bells are chim - ing, There is one I long to see;

The second system includes the vocal melody and piano accompaniment. The vocal line is written on a single staff with lyrics. The piano accompaniment continues with two staves, maintaining the harmonic support for the vocal parts. The key signature and time signature remain consistent with the first system.

And I see the ros - es climb - - ing On a cot-tage small and white;

And a - long the hill-side climb - - ing, Sounds the patter of their feet.
But I do not hear her climb - - ing Up the hill to wel-come me.

At the door I see a maiden With the sweetest eyes of blue.

One of them is sweetly singing, 'Tis the song I loved so well,
Tho' I loved three gentle creatures, On - ly two comes back to me,

And her lovely head is la - den With a wreath of golden hue.

And the echo gently ring - ing Over comes me like a spell.
And I long to see the fea - tures Of the fairest of the three.

CHORUS.

Where the dream - land bells are chim - ing, Chim - ing sweet - ly all the night,

Where the dream - land bells are chim - ing, Chim - ing sweet - ly all the night,

rall.....

There I see the ros - es climbing Round a cottage small and white.

rall.....

There I see the ros - es climbing Round a cot-tage small and white.

colla parte.

MAUVAIS' MUSICAL FRIEND.

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Our wagon calls daily with a large and fresh assortment of our goods at our patrons' residences.

MAUVAIS' MUSICAL FRIEND.

"The Song Anchor."

AT MAUVAIS' MUSIC STORE.

A handsome music book for Sunday school or home use, bearing the above title, has recently been published in this city by J. E. White, of the Pacific Press Publishing House.

Among the myriad publications of this character already afloat on our musical sea, we have not seen its equal for beauty, nor one to which we could advise all to "Anchor," for the real excellence and true merit of the work until the "Song Anchor" appeared, which fully meets the demand. It is a California production and one of which we may be justly proud. The great majority of the original pieces were contributed by Messrs. Hakes and Belden, of Oakland, and have already received very creditable mention from the presses of both Oakland and San Francisco.

During the past three months Mr. White has well employed his time by introducing it in the East, and many of the new pieces are already becoming favorites. It comprises 160 pages, and contains over 125 musical gems, embracing a complete gradation—from the grand anthem to the most simple melody. Among the music in this number will be found two pieces from "Song Anchor," one by D. S. Hakes, together with a song and a lively "Christmas Carol," and one by J. E. White.

"When the Twilight Soft is Falling."

Occasionally an inquisitive bump passing our window where this illuminated title is displayed, stops to ask what happens "When the Twilight Soft is Falling?" We refer him instantly to the charming piece with that title, as the best answer we can give. After humming the first stanza, he buys the gem for thirty-five cents, and rushes home to gather his friends about him and get all the parts in the chorus. This is another of Mr. Hakes' sweet, pathetic songs. For sale by Mauvais.

Our Musical Friend,

Mr. Hakes, of Oakland, has kindly composed a "Christmas Carol" for this number of the *MUSICAL FRIEND*, and the mirthful, warbling public will be pleased to make his acquaintance through the several pieces contributed by him to our musical department.

Mr. Hakes is also an accomplished singer, having perfected himself under Carlo Bassini, and is prepared to give vocal lessons to a few pupils, at his residence, 257 Eighth street.

ALL are invited to call and look at the new sheet music at Zeno Mauvais', 420 Twelfth street, Oakland.

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THEY WILL SHOW

The *LARGEST STOCK*

Ever Exhibited in this City.

1117 and 1119 Broadway.

SARATOGA GALOP.

Composed by GUSTAVE FOLTE.

Introduction.

Musical notation for the Introduction, featuring a treble and bass staff in 2/4 time. The key signature has one flat (B-flat). The piece begins with a forte (*f*) dynamic. The melody in the treble staff consists of eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with eighth notes and rests. The introduction concludes with a final chord.

GALOP.

Vivace. *f*

Musical notation for the first system of the Galop, featuring a treble and bass staff in 2/4 time. The key signature has one flat (B-flat). The piece begins with a forte (*f*) dynamic. The melody in the treble staff consists of eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with eighth notes and rests. The system concludes with a piano (*p*) dynamic marking.

Musical notation for the second system of the Galop, featuring a treble and bass staff in 2/4 time. The key signature has one flat (B-flat). The piece continues with a forte (*f*) dynamic. The melody in the treble staff consists of eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with eighth notes and rests. The system concludes with a piano (*p*) dynamic marking.

Musical notation for the third system of the Galop, featuring a treble and bass staff in 2/4 time. The key signature has one flat (B-flat). The piece continues with a forte (*f*) dynamic. The melody in the treble staff consists of eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with eighth notes and rests. The system concludes with a piano (*p*) dynamic marking.

Musical notation for the fourth system of the Galop, featuring a treble and bass staff in 2/4 time. The key signature has one flat (B-flat). The piece continues with a forte (*f*) dynamic. The melody in the treble staff consists of eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with eighth notes and rests. The system concludes with a crescendo (*Cres.*) marking and a final chord.

Con Espressione.

The first system of musical notation for the piano introduction. It consists of two staves, treble and bass. The key signature has two flats (B-flat and E-flat). The tempo/mood is marked 'Con Espressione.'. The first staff has a piano (*p*) dynamic marking. The second staff has a mezzo-forte (*mf*) dynamic marking. The music features a series of chords and eighth notes in the right hand, and a steady eighth-note accompaniment in the left hand.

The second system of musical notation for the piano introduction. It continues the piece with similar chordal textures and eighth-note accompaniment. A forte (*f*) dynamic marking is present in the first staff. The piece concludes with a final chord in the right hand and a half-note in the left hand.

TRIO.

The first system of musical notation for the Trio section. It consists of two staves. The key signature remains two flats. The tempo/mood is 'Con Espressione.'. The first staff has a mezzo-forte (*mf*) dynamic marking. The second staff has a piano (*p*) dynamic marking. The music features a series of chords and eighth notes in the right hand, and a steady eighth-note accompaniment in the left hand.

The second system of musical notation for the Trio section. It continues the piece with similar chordal textures and eighth-note accompaniment. A mezzo-forte (*mf*) dynamic marking is present in the first staff. The piece concludes with a final chord in the right hand and a half-note in the left hand.

The third system of musical notation for the Trio section. It continues the piece with similar chordal textures and eighth-note accompaniment. A mezzo-forte (*mf*) dynamic marking is present in the first staff. The piece concludes with a final chord in the right hand and a half-note in the left hand.

The fourth system of musical notation for the Trio section. It continues the piece with similar chordal textures and eighth-note accompaniment. A mezzo-forte (*mf*) dynamic marking is present in the first staff. The piece concludes with a final chord in the right hand and a half-note in the left hand.

Con Espressione

mf

p

f

Vivace.

p

f

p

f

8va.... Fine.

ff

MAUVAIS' MUSICAL FRIEND.

Learning Piano Playing.

DOPPELKREN, in the San Francisco Daily News, tells the following funny anecdotes:—

"The curious ideas that some people of the present day have about music, and how it can be learnt, would, if collected, form a more amusing book than any work of fiction extant. The anecdotes never have been collected because they are a portion of the private experience of so many different individuals. Some years ago, for instance, the wife of a prominent gambler bought a very fine piano, and requested the dealer from whom she bought it to send her a teacher to give her instructions. A young German who had great success with beginners waited on the pupil the next day, and after spending half an hour in small talk and the consumption of champagne, the lady opened the ball by informing him that what she required of him was to show her where to put her fingers so that she could play a waltz or two for her husband by Christmas, as he had promised her another diamond ring, of which she had already five on her fingers, if she succeeded in accomplishing the feat. She further informed him that he needn't be bringing any books along, as she couldn't read, and the letters bothered her considerably. Whether she ever got that diamond ring it is impossible to tell, for the poor teacher fled the house, and has never gone within a block of it since, but it is probable that a professor who teaches the piano in twelve lessons got hold of the pupil, and by dint of marking all the notes pulled her through, so that she came to time at Christmas on the jewelry question."

On another occasion a prominent lady sent for a celebrated teacher of vocal music, and after some desultory conversation, remarked:—

"I suppose, Mr. K., you're after playing all thim instruments as I see in thim orchestral matinees we're attending at Platt's Hall?"

The gentleman replied that he was a professor of singing and only played the piano; but that if she would tell him what instrument she referred to, he could easily procure her the professor she was in search of.

"Well, thim, that's moighty good of ye anyway," she replied, "but I disre-

mimber exactly the name of the instrument. It's brass, I'm thinking, and shoots in and out, and I belave mi daughter said it was a thumbbone. She has a beautiful arm, has my daughter, and the instrument would display it, d'ye see, every time she pulled the pipe of the thumbbone out far and when she shut it up again. I'd have a dress made, d'ye moind"—but the lady was alone, all that reached her ears were the stifled exclamations of a flabbergasted tenor, hurrying wildly down the garden steps con strepito allegro motto furioso.

How to Preserve a Piano.

THE instrument should be closed when not in use, in order to prevent dampness, dust, etc., from collecting inside of the piano.

The piano should not be placed in a damp room, nor left open in a draft of air; dampness is its most dangerous enemy, causing the strings and tuning-pins to rust, the cloth used in the construction of the keys and action to swell, whereby the mechanism will move sluggishly, or often stick altogether. This occurs chiefly in the summer season, and the best pianos, made of the most thoroughly seasoned material, are necessarily affected by dampness, the absorption being rapid. Extreme heat is scarcely less injurious. The piano should not be placed near to an open fire or heated stove, nor over or close to the hot air from furnaces now in general use. Moths are very destructive to the cloth and felt used in the piano, and may be kept out of it by placing a lump of camphor, wrapt in soft paper, in the inside corner, care being taken to renew it from time to time.

Many persons are unaware of the great importance of having their pianos kept in order, and only tuned by a competent tuner. A new piano should be tuned at least once every two or three months during the first year, and at longer intervals afterwards.

Mauvais keeps a first-class tuner.

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MAUVAIS' MUSICAL FRIEND.

Humorous.

If a woman does keep a secret, it is pretty sure to be with telling effect.

A merchant's advice in selecting a wife is: "Get hold of a piece of calico that will wash."

To make an aristocrat, "take a plebeian rascal, and half a million dollars, and let them simmer slowly together."

Don't expect to be called a good fellow a moment longer than you consent to do precisely what other people wish you to do.

“What would you be, dearest,” said Richard to his sweetheart, “if I were to press the seal of love upon those waxen lips?” “I should be stationary.”

A Yankce, boasting of a visit which he had paid to Queen Victoria, clinched his remarks by declaring, "I should have been invited to stay to dinner, but it was washing day."

"My son," said a man of doubtful morals, putting his hand on the head of a young urchin, "I believe Satan has got hold of yon." "I believe so, too," the urchin replied.

A French paper mentions that a gentleman whose cellar had been greatly infested with rats, found that they disappeared very soon after he placed a cask of petroleum in the place.

“Owing to the peculiar arrangement of the programme, no piece can be repeated,” was the answer Jones received from his landlady upon asking for a second piece of pie at dinner.

“Put out your tongue a little further,” said a physician to a female patient; “a little further, ma’am, still.” “Why, doctor, do you think there is no end to a woman’s tongue?” cried the fair invalid.

A thrifty wife wonders why the men can't manage to do something useful. Might they not as well amuse themselves in smoking hams as in smoking cigars? The former was¹ as profitable as the latter.

“The times are so hard I can scarcely manage to keep my nose above water,” said a husband the other day to his wife, who was importuning him for a new dress. “No,” she replied, with some asperity, “but you manage to keep it above brandy easy enough.”

Josh Billings says: The best way to court iz to begin without much of enny plan whare you are going tew fetch up, and see how you and she likes it, and then let the thing kind ov worry along kind ov kareless, like throwing stoncs into a mill-pond.

CHAPLAIN AND CONTRABAND. - Army Chaplain—"My young colored friend, can you read?"

Contraband—"Yes, sah."

Chaplain- "Glad to hear it. Shall I give you a paper?"

Contraband—"Sartin, Massa, if you please."


Chaplain—"Very good. What paper do you choose now?"

Contraband- "Well, massa, if you
chews, I'll take a paper of terbacker."

The chaplain looked at the contraband, and the contraband looked at the chaplain; then the latter sighed and passed on.

THE "silent violin" is a newly invented instrument, the very name of which will possess a peculiar charm to the sensitive inhabitant of suburban streets, whose ears are being daily tortured by the frequently vain endeavors of a neighboring amateur votary of the "queen of instruments" to keep his artistic aims in harmony with the vagaries of his fingers and bow.

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MAUVAIS' MUSICAL FRIEND:

ABOVE THE CLOUDS.

Words by F. E. BELDEN, 1878.

Music by D. S. HAKES, 1878.

1 A - bove the clouds that veil the blue Of heaven's star - ry dome, There is a bliss - ful summer land Whose
2 A - bove the clouds, beyond the blue, Oh, par - a - dise of light! On wings of faith to thee we rise, And
3 A - bove, be - yond, far, far be - yond, Up - on that peaceful shore, Whose gold-en strand no tempests beat, Where

por - tals ev - er o - pen stand, Where soon earth's wea - ry pil - grim band Shall en - ter to their home.
view the blest, e - ter - nal prize, — The Chris - tian's home be - yond the skies, Those mansions ev - er bright.
par - ted friends im - mor - tal meet; There rest is found for wea - ry feet. At home for - ev - er - more,

Sweet home, bless - ed home, Bright and fair, ov - er there. Sweet

blessed home, home sweet home, Bright and fair, ov - er there.
home, blessed home, Christ has gone to pre - pare.
Bless - ed home, o - ver there, Christ has gone to prepare.

Words by F. E. BELDEN, 1878.

BLESSINGS BY THE WAY.

Music by J. E. WHITE, 1878.

1 Like re - fresh - ing show - ers In a thirst - y land, Fall our man - y bless - ings From our Fath - er's hand;
2 Off the wea - ry pil - grim, Foot - sore, lone and sad, Longs for ver - dant pas - tures, With their streamlets glad;
3 When all light seems shad - ed By a cloud - y sky, Still by faith look up - ward; Shad - ows soon will fly.
4 Soon for - ev - er scatter - ed Earth - ly shades shall be; Soon shall dawn in brightness, Bleat e - ter - ni - ty.

Cheer - log an - swers bring - ing To the souls who pray; Gout - ly they are fall - ing, Bless - ings by the way.
Watch - eth for the dawn - ing Of a bet - ter day; To the wea - ry bring - ing Bless - ings by the way.
Watch, and wait in pa - tience, Wait and watch and pray; Clouds may leave be - hind them Bless - ings by the way.
Then we'll sing glad prais - es, And our hom - age pay; To the God who gave us Bless - ings by the way.

(The above pieces are from pages 26 and 27 of THE SONG ANCHOR.)

IN preparing this book for the Sabbath School, no labor or expense has been spared. The object of the compiler has been two-fold. 1st, To present a collection of music which by merit has become popular throughout the land. 2d, To add to this a collection of new music which is equal to the best.

— LIST OF FAVORITES IN SONG ANCHOR. —

Almost Persuaded; A Cheerful Song; Always Speak the Truth; Beautiful Shore; Blessed are They that do His Commandments; Crown Him; Coming Bye-and-Bye; Come Home; Exalt Him; Glad Praises; God Our Commander; Guide Me, O Thou Great Jehovah; Hold On; Hark! Hark! Own Dear Home; O Christian Awake; On! Press On; Over There; Onward; Christian Soldier; Pull for the Shore; S' Bye-and-Bye; The Gate Ajar for Me; The World's Harvest; Teach Me, O Lord; Urge Them to Come; Work On; We Waiting and Watching; Whiter than Snow; Your Mission; Youthful Mariners; with many other favorites, and over

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— Notices of the Press. —

"THE SONG ANCHOR," for Sabbath-school and Praise Service, by J. E. White, in size and style like "Pure Gospel Publishing House, in Oakland, California. It deserves special consideration at the hands of Sunday-school people as a book as a book of Sunday-school Music. 2. Of the most creditable style, mechanically considered, in which it is gotten tion and manufacture. Send for a copy and try it.—Cal. Christian Advocate.

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